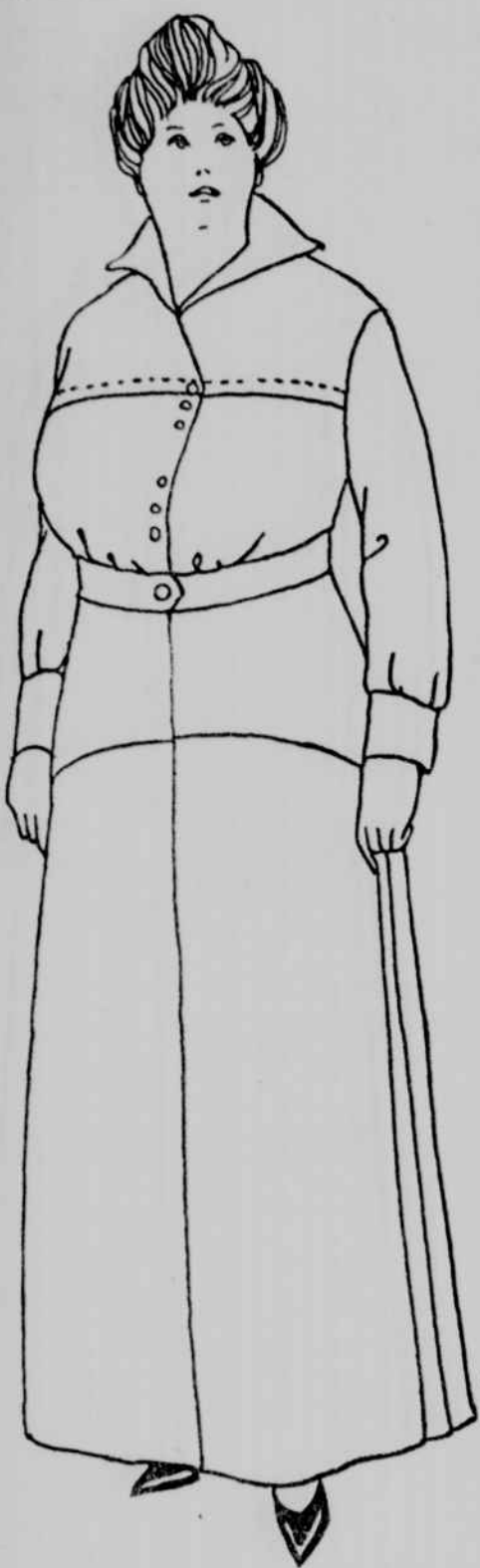


THE STOUT WOMAN'S NEW CLOTHES CREED



This dress is a good example of the wrong way. Note the horizontal lines, emphasizing breadth instead of height.



The pointed panel in front, broken hip line and softening touches on the waist are all good for a large woman's dress.

Some Significant Truths, Rules and Ways and Means by Which the Size 44 Lady May Deceive Even Her Family

She Will Never Be Willowy, but She May Look Well Proportioned and Dignified, Rather Than Distressingly Ingenue.

bugbear of stout women for so long, can be used successfully if the lines are broken properly. As a rule, the new brick red or a bright green would not be wise for use for an entire dress, but, again, the most petite maiden has a close call when she tries such blazing costumes.

Good taste in use of color and design of fabrics is practically the same for the large woman as for the small one; neither one may be obtrusive; both must be harmonious and inconspicuous. It is mostly a matter of lines, then; but give us the cue to our lines, you say.

Soft lines, broken lines and vertical lines are the cues. Take the tailored suit, for example. The old style was straight skirt, plain jacket, no trimmings. The new way breaks the hip line with a yoke or hides it with a braiding; the broad front of the skirt is interrupted by a few small pleats; the broad back is relieved by a yoke or a panel, and the front of the coat broken by pockets, panels, tabs, braiding or buttons. These devices actually produce a much smaller effect than if the large expanse were allowed to extend indefinitely.

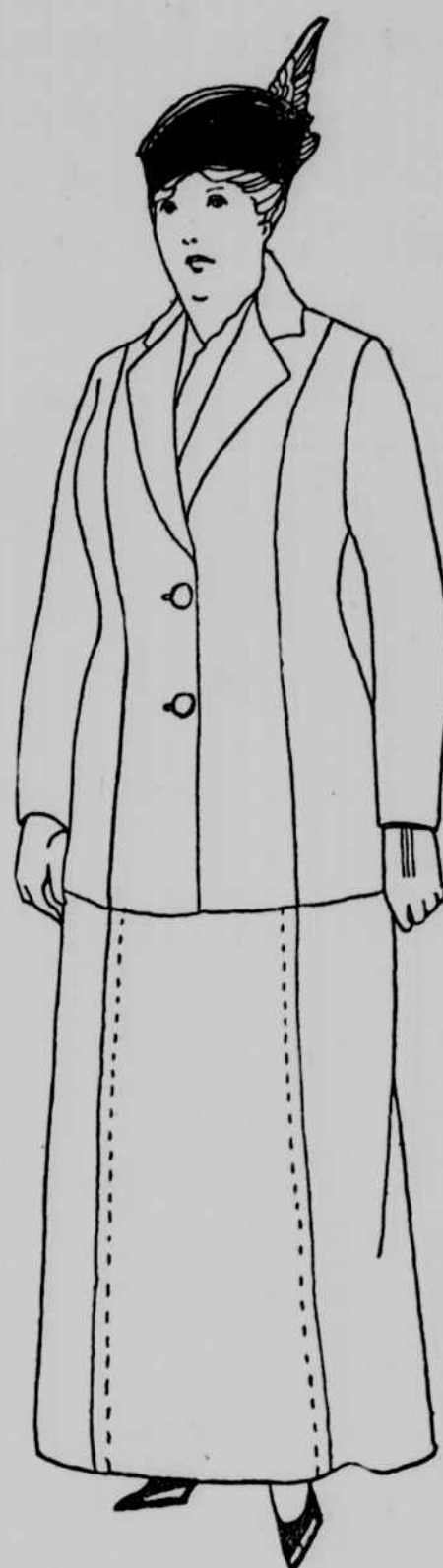
Points extending downward are a good finish to the tailored coat for a large woman; they bring the eye down, not across, and give height to the breadth. Lines of piping down the seams give emphasis to the downward lines and produce the much desired length. For evening dress the stout woman should look with cold eye upon transparent sleeves, short-waisted and Empire effects and wide girdle.

Fulness she may use generously, for soft and graceful folds are her salvation.

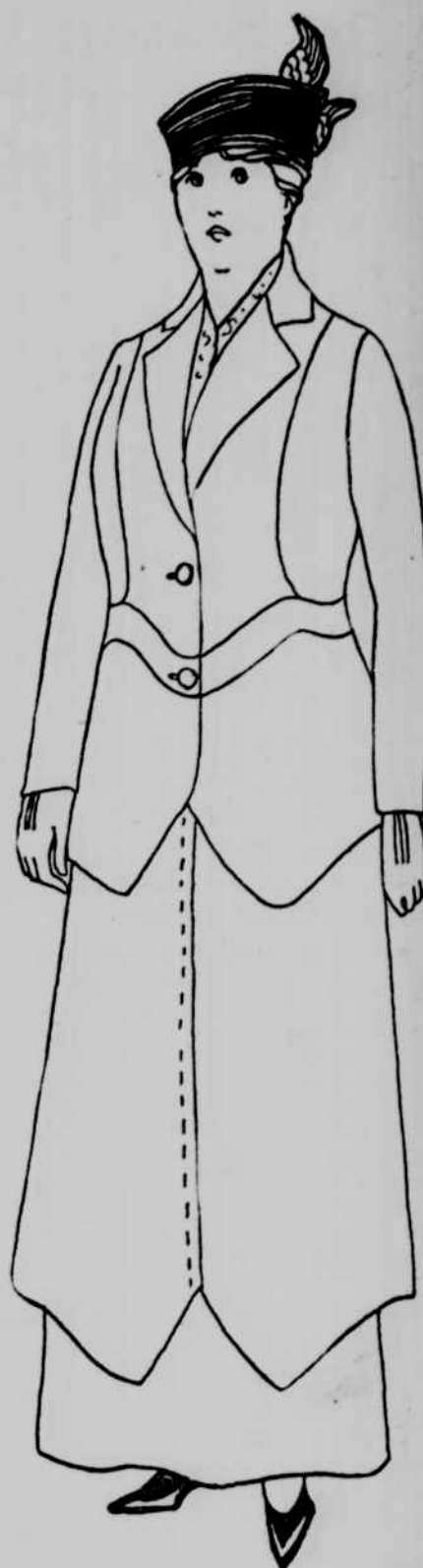
She may put fulness over the hips to obliterate the outlines or on the bodice to break the bust line. Even a bouffant effect is not taboo, and particularly for the woman with large bust and small hips is it good, for the first effort of the stout woman should be to harmonize her figure; if she has both large bust and hips, then she should see that her waist is correspondingly large, so that the proportions will be equalized and therefore harmonized. If she has a hump of flesh at the back, it may be reduced in effect by a long, narrow lace collar hanging down the back, the proper placement of a bit of trimming or a panel, either loose or stitched down or set in. Boleros, surplises and tunics are all used to advantage on the evening or afternoon gown. A corsage bouquet worn right at the belt makes the front line straighter and lessens the effect of largeness above the waist.

The blouses, both fancy ones and those for street wear, should always have long waists, finished with an elastic and a peplum to keep them well in place, and may be treated with tucks, vestees, yokes, boleros and surplises. All armholes should be rather large, as a tight one pulls the waist over the back and bust and shows the fleshy outlines.

Outside clothes, after all, do only half the work. Proper corseting is just as important, and if a woman is fitted by an expert she can usually wear a ready-to-wear gown four sizes smaller than her actual measurements would



The "plain tailored suit" at its worst, with nothing to soften the severe outlines.



Rippling lines at the belt and an over-skirt both spell length for this street suit.

Nothing Is Impossible to the Large Woman Who Knows What 'Lines' Mean.

By Sarah Addington.

"I AM FAT. Therefore I should wear plain tailored clothes, to accentuate my generous lines. I should confine



This wide trimmed hat successful only in making the broad face look broader.



A turban which lifts the lines of the whole figure.

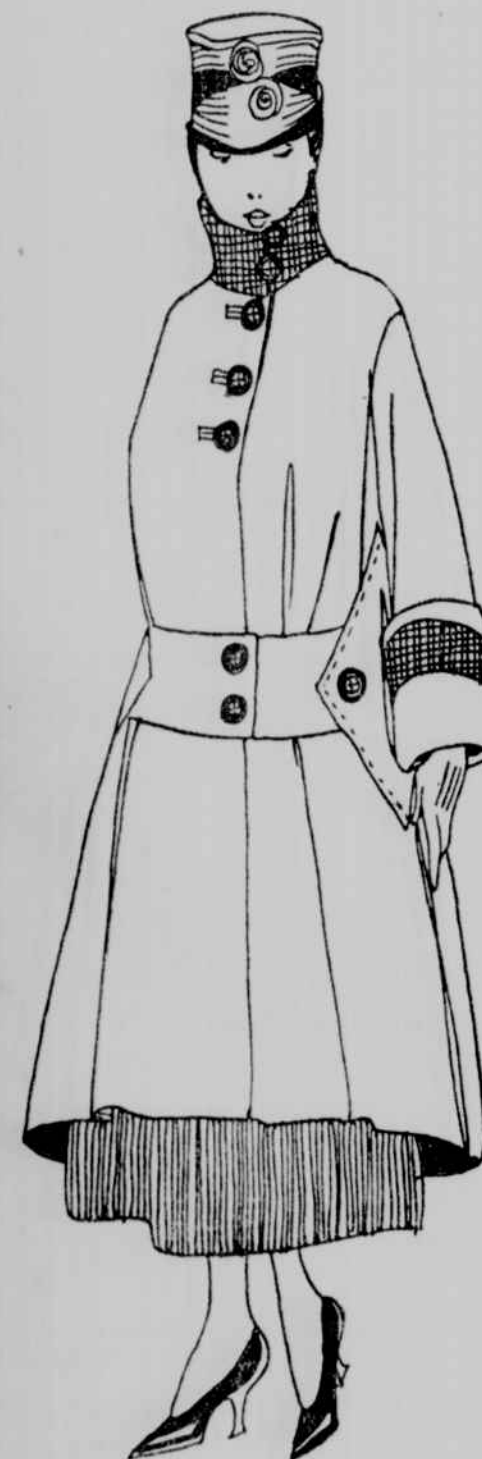


The type of hairdressing that the fleshy face must sedulously avoid.



One way of harmonizing the silhouette is by this style of vertical hairdress.

a high coiffure, with a graceful knot at the top, is extremely good to lift the whole figure. And she knows also that small turbans, with stand-up cockades of trimming, do the same thing; that broad hats for dress wear must have high crowns or high trimming; that wide ribbon bows extending horizontally are bad; that drooping hats are unsafe, as they usually widen her silhouette, and that, above everything, she must always strive to lift, raise, heighten, and thus force the eye of the observer to travel vertically and not horizontally.



A motor coat of novelty cloth trimmed with green leather. A belt use is made of a set-on medallion for the danger zone of the hip.

myself to dresses unadorned, so that the broad expanse of my portliness be not disturbed. I should wear the modest black, no matter what my complexion, for black minimizes my volume and reduces my costume personality to a minus quantity. I am fat."

So the stout woman has chanted her woful litany for years and years, taking her cue from the tailor, who took his from goodness knows where, dressing herself in straight, plain garments that by no means relieved her amplitude or satisfied her desire for beautiful clothes. She has passed by graceful gowns, size 36, with a sigh and a tear for what might have been, but also with the grimace will in the world never to attempt the youthful and the futile. She has foregone ruffles and stripes and white, because she was told they had no place in the stout person's wardrobe, for "plain, plain, plain" has been her everlasting lodestar.

But the new doctrine for the gowning of large women is overturning all the old creed, is telling how ruffles and stripes and white are perfectly good materials to work with, and telling how to use them. It is destroying the ancient faith in straight lines and unrelieved spaces. The text of the doctrine is "Lines make the garment, but watch the lines."

Responsible for the doctrine here quoted is Albert Walsin, New York designer, who has made the consideration of unusual size his especial concern in the study of women's clothes.

We have collected from him some data for that 35 per cent of all the women in New York who are stouter than the average sizes and present them here.

First, as to materials, there are these to be sternly avoided: Caracul, chinchilla, all over lace without the combination of a softening chiffon, plush and all rough, hairy or harsh materials. They do not lend themselves well to soft drapings and take on angles and points and curves that the woman of large proportions cannot afford to assume. Materials that are good for her figure are chiffon, Georgette, chiffon velvet, satin, charmeuse, linen, pique and any material that is soft and smooth.

The design of the goods is not as important as people think, though wall-paper designs, large checks and anything huge in effect are bad—on a small person as well as on a large one. These things are bad because they are glaring and restless and painful to the eye on anything so small as even the largest human being. But medium sized stripes, even horizontal ones, are successful. Color for the stout woman should be considered from the viewpoint of the complexion and eyes and hair, rather than from her size, for even white, that



Black net, lace and taffeta in a handsome dinner dress, touched with gold at the loose belt, which is most graceful for the woman of generous girth.



Black shadow lace over white. Black chiffon points on waist and cuffs and the V neck and long tie give the desired length.

have called for. The corset is the foundation of the gowning and should be carefully looked to. For the woman with the deep curved back the back-laced corset is good, but for the build that is very fleshy in the abdomen and bust the front-laced corset may be advisable. The woman with the high bust line should not raise it by wearing a high corset. A brassiere must be fitted, too, to give smoothness and support, and all the underwear must fit trimly.

The hairdress of the woman with the broad face is as important as her corset and gowns, but the average woman knows these days that

DO YOU KNOW?

THAT if you would be quite up to the minute as far as lingerie is concerned you must have a little pocket on your nightgown? This may be made of rows of fine lace or of just a single motif of real lace. One charming robe du nuit had for its pocket a heart-shaped medallion of exquisite Venetian lace with the softest of French pink ribbon drawn through it and a bow at the niche of the heart. Some of these charming "nighties" have tiny handkerchiefs edged with lace matching the robe's trimming.

DO YOU know that the most comfortable to wear of all tennis shirts is the one in a piece with a pair of knickerbockers? The shirt, in white, pink, blue, green or pale tan linen, has cuffs and a collar in white pique and a waistband, in common with matching knickerbockers, taking the place of the petticoat usually worn directly under a sports skirt. No garment lately launched for the benefit of the athletic girl is more comfortable. The knickerbockers prevent the shirt from "riding" up or divorcing itself from the short skirt, below which there is no chance for a sagging petticoat to show itself to a critical public.

A RECENT bride found among her wedding gifts a lamp with a very ugly shade of nondescript colored glass. The standard was of dull brass, not bad looking. She improvised a most attractive shade for this base by lining a cylinder shaped open-work Japanese looking waste basket with a rich rose silk, and inverting it over the framework fitted to hold the glass shade. The lamp now makes an attractive addition to her sun-room.



All Models on This Page from Lane Bryant.

Pongee suit with accentuated V collar and inverted pleats. Striped collar and fancy buttons.